

# MONKEE BUSINESS FANZINE

ISSUE 26

AUGUST 1983



## THE FIFTH ANNUAL



## CONVENTION

## PROGRAMMAGAZINE



Bill Chadwick was already a singer/songwriter under contract to Randy Sparks Associates in Los Angeles when he met Mike Nesmith. Michael had only been in L.A. a short time and was playing at the Troubador when Bill first encountered him. He immediately signed Mike to Randy Sparks and together they toured in folk groups such as The New Society and The Survivors.

In 1965 Bill also auditioned for "The Monkees" TV show and, in fact, was one of the few remaining finalists before Davy, Micky, Mike, and Peter were chosen. Bill was put under contract to Screen Gems, however, and served as photographer and tour manager on nearly all the Monkees' tours. He composed several songs recorded by the Monkees, including "Zor and Zam", "You and I", "If I Knew", and "French Song", as well as "Talking to the Wall", later released by Michael, and he can be heard providing instrumental and vocal support on most of the Monkees' albums.

Bill was also a business partner of Davy's in his enterprises, "Zilch" and "The Street". He later worked on the tours of such artists as Boyce & Hart, Donovan, Janis Ian, and The Weavers, and produced promo films for Lewis & Clarke Expedition and Mountain.

Today Bill lives in Connecticut and is a recognized authority in the restoration of stained glass. He and Ed Reilly are co-authoring a book on the Monkees, to be published in 1984.

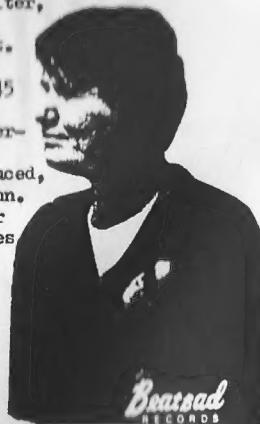
We are pleased to present Bill Chadwick as our special guest at the Fifth Annual Monkees Convention. We wish him much success in all his future projects, and we thank him for taking the time to share his Monkee memories with us.



## JOHN SHERIDAN

Aside from being a member of the official convention band, Monkeemania, John is quite an accomplished solo performer. He is a singer, songwriter, drummer, guitarist, and recording artist. In 1981, BeatBad Records released a 45 of "Don't Blame It On Love" b/w "Countermove", two tracks written, sung, produced, and played on by John.

He is no stranger to the Annual Monkees Conventions, making this his fifth consecutive appearance (this year courtesy of BeatBad Records). John's single will be available at the convention.



BeatBad  
RECORDS



Just as the Monkees were brought together to star in a television show, Monkeemania came together to perform at the Fourth Annual Monkees Convention. Together for one year now, the purpose of Monkeemania is to recapture the fun, feeling, and magic of the Monkees . . . especially for convention audiences of Monkees fans. Monkeemania is: Bill Last, bass, keyboards, and vocals; John Sheridan, lead guitar and vocals; Charles F. Rosenay!!!, vocals and percussion; and Steve Harris, drums and vocals. You can write to Monkeemania c/o Charles F. Rosenay!!!, 397 Edgewood Avenue, New Haven, CT 06511 U.S.A.

Welcome to issue #26 of "Monkee Business"—and welcome to the Fifth Annual Monkees Convention!! For the second year in a row we're coming to our readers directly from the convention. To our regular readers, hope you'll enjoy this special edition....another supplemental issue will be coming your way around September to update you on all the Monkee news and to give you the complete convention report, too! To those of you who are attending the convention and aren't regular subscribers to MBF, hope you'll enjoy this issue enough to want to keep up on Monkee news all year 'round via "Monkee Business"! Dues are still only \$4.50 per year to U.S. and Canadian members; \$8.50 to England and Brazil; and \$10.00 to Japan and Australia. Four big issues (sometimes four and a half) are included in your yearly subscriptions.

Thank so much to all the members who have participated in the writing campaign so far. See page 15 for a complete overview of our progress. Please encourage your friends to write, too! Thank also to everyone who, as usual, has been super-helpful in submitting news items, articles, etc. Without you, we wouldn't have a magazine!! Keep up the great work!

One favor I have to ask of all of you: Could you please make sure I have your phone numbers on file? You see, during Peter's latest tour (see p. 8) I've been trying to let all MBF members know when and where Peter and the band will be in your area. Sometimes I find out the tour dates too late to mail you the information, so I have to phone. It's heartbreaking to find that I am missing your phone number and that, when I call information, it's unpublished! Obviously, I want everyone who can be able to see Peter on his latest tour, so please let me know your numbers for future reference, OK?

Keep in touch, happy reading, and have a great time at the convention!!

Monkees 4-ever,

*Maggie*

Maggie McManus, editor  
Monkee Business Fanzine  
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### Monkee Mailbox

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c/o J.J. Music  
21 Elms Road  
Fareham, Hants.  
ENGLAND

Michael Nesmith  
Pacific Arts Corp.  
P.O. Box 22770  
Carmel, Ca. 95922



Peter Tork and  
The Peter Tork Project  
c/o Carol Gore  
469 West 57th Street  
New York, N.Y. 10019

Micky Dolenz  
c/o P.O. Box 638  
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# News and Bits

Congratulations to the Dolenz family! On July 25, 1983, a 6 lb. 12 oz. baby girl, Emily Clair Dolenz, was born to Micky and Trina, about a month earlier than expected, in fact! Mother and child are doing very well—and so is proud papa Micky.

Micky has been leading a hectic life, involved in several projects, with his job as director of the "Bugsy Malone" stage production in London taking precedence recently. As of August 1st, Micky will turn his directing chores over to someone else and take the months of August and September completely to himself for some well-deserved relaxation! There are many new projects that are being offered to him, but Micky is determined to enjoy himself for the next couple months. "Bugsy Malone" has been a tremendous success—the audience on opening night gave Micky alone a five-minute standing ovation!

Michael Nesmith's Pacific Arts Corporation has several new releases planned for August and September. The Firesign Theatre's "Yolks of Oxnard" is due to come out in September, along with "Mr. Bill", a half hour "Doonesbury" video, and a "Bob & Ray" comedy video.

Pacific Arts' "Timerider" was released on home video cassette in mid-May and, thanks to an extensive publicity campaign, it hit #8 on the Billboard chart of videocassette rentals by June 1! It has remained consistently high on the charts since then. The company is currently working on Michael's "Repo Man", another theatrical project, due for release in another year or so. "Video Ranch", the projected follow-up to "Elephant Parts" on home video cassette, has been pushed to a back burner for the time being. Nothing definite on the possibility of the release of a "Timerider" soundtrack yet, but the idea is still there.

Peter Tork has been touring with his new band, The Peter Tork Project. See page 8 for complete details on that! David has been keeping a low profile and rumors have been circulating that his autobiography will be published soon. Tommy Boyce was reported to have been in New York City in the last couple months, peddling his new book, but he did not play any club dates while he was there.

"Head" was shown at the Theatre of the Living Arts in Philadelphia as the midnight movie one weekend in April, and the theatre was near-packed Friday and standing room only on Saturday and Sunday (the TLA seats 350-400 people). The Monkees' film will be shown again at the TLA, Thursday, August 18.

—Maggie McManus, New Jersey

I heard on the radio that the Queen Mother was in attendance at the opening night of "Bugsy Malone" in London, and the DJ said the show may come to the U.S.

Also, the August "16" reported a new address for Davy, and the August "Tiger Beat Star" had a bit on Michael.

—Susan Holderfield, Illinois

"Bugsy Malone" was reviewed in the New York Times on June 9. The review briefly gave credit to Micky's directing.

—Flo Newrock, New Jersey

I attended a performance of "Bugsy Malone" and enjoyed it immensely. The play pretty much followed the same lines as the film—almost to a tee. The whole production was very well done, Micky did a fine job. There was a major article on him in the May 28th edition of "Woman's Own" (see picture next page). In the article Micky claims that he is the happiest he's ever been, doing what he's doing now. He was first introduced to directing during the Monkees and found that he enjoyed that more than being in front of a camera. When the Monkees ended so abruptly, Micky was happy to do nothing at all for a while; the project had left him "physically and emotionally exhausted". For four or five months he locked himself away in his workshop and experimented with his laser. When money ran out, acting jobs were few and directing was impossible to break into. It wasn't until after he did "The Point" in England in 1977 that he met an agent who offered to promote him as a director. He hasn't stopped working since. Trina

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works closely with Micky as his assistant and runs his independent film company Filmworks. He is grooming her to become a producer herself. About the children's programming that predominates his directorial projects, he says, "I'm not attracted to heavy dramas, sex, violence, or cops'n'robbers. And I've no desire to do Chekhov. The kind of things I get a buzz from are science fiction, adventure, and fantasy. I wouldn't dream of swapping what I'm doing now for the glamour of the Monkees—well, I might swap it for being a research scientist. That's the only other thing that attracts me."

A few weeks back, Micky captained one of the teams on "Pop Quiz". Cliff Richard was skipper of the opposing team, who won, the final score being 41-31. Micky's behavior on this programme was typical of him—crazy and very funny.

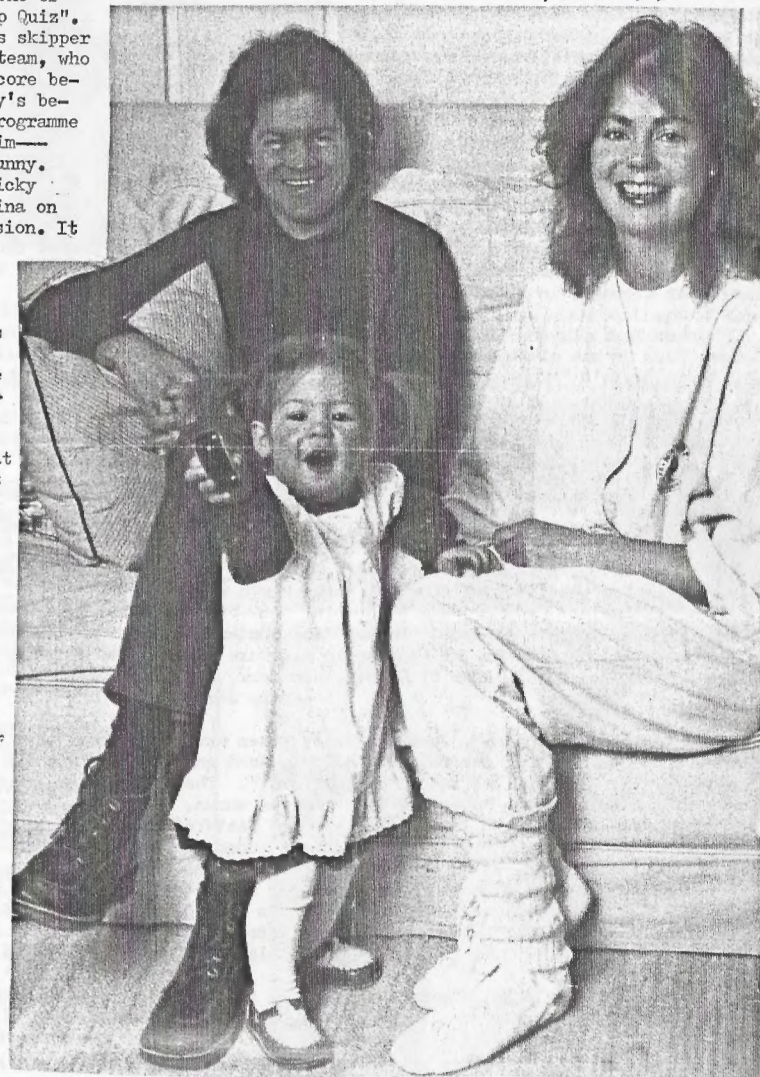
On July 5 Micky appeared with Trina on Breakfast Television. It was in a section of the show called "Through the Keyhole", where a guy takes a look around a celebrity's house and tries to figure out who it belongs to. He couldn't tell that it was Micky, but he did conclude that the family who lived there were partly American.

—Angela  
Timberlake,  
England

In the Aug. 1st issue of "People" magazine, (Goldie Hawn on the cover) is an article about Micky's ex-wife Samantha Juste. She's starting an English catering service in Los Angeles!

—Michelle  
Toscas,  
Illinois

MICKY, TRINA & 18-MONTH-OLD CHARLOTTE, MARCH 1983





6.

Peter Tork was in Toronto the week of May 2-7. He brought his solo acoustic act to the Hotel Isabella in downtown. He did three shows, one on a Friday evening and two on Saturday. The Toronto Star newspaper had a feature article on him. It talked about his Monkee days and the writer of the article also interviewed him. Peter discussed some problems he had when he was a Monkee. He also said there has been serious talk of a Monkee reunion, but he added, "Nobody is going to drop everything to do it, it's not going to rescue anyone. We're all doing what we want to do." The article also talked about his new band "The Peter Tork Project", and it featured a 6" x 6" photo of the Monkees from 1966 and a pic of Tork now. The article and pic were featured on the front of the "Entertainment/Life" section. A local TV station "City TV" also had a cameraman over at the Isabella and filmed him performing. They showed it on the 10:00 news.

The same TV station showed Mike's "Elephant Parts" in March of this year. This special was extra special because it was also a stereo simulcast. Ontario's major rock station played the audio of "Elephant Parts" so folks would watch it on TV and at the same time listen to it on their radios or stereos, in stereo!

—Raymond Allen, Canada



sketch by Raymond Allen

Peter Tork played June 2 at a small coffee house called Godfrey Daniels in Bethlehem, Pa. He was alone, playing guitar, banjo, and piano. He was really good—he did David Bowie's "Diamond Dogs" on piano, with no accompaniment, which was a scream. He told us he was playing in New York City at Great Gildersleeves June 10 with his band, The Peter Tork Project, so my friend and I went up to see him. They were excellent—we were really impressed. They did old Monkees tunes, cover tunes, and originals, too. It was fantastic and an experience I'll never forget!

—Cindy Eckert, Pa.

In the Rolling Stone Record Guide, all of Michael Nesmith's records were given three or four stars.

In the latest edition of the Record Collector's Guide, Michael's single "Curson Terrace" in top condition is reported to be worth \$30.00!

"Video Review" magazine has been doing show-by-show videotaping guides to old TV shows. So far they've included "Batman" and "Outer Limits". Perhaps writing to them could encourage them to do the Monkees in a future issue. The addy is: Taping Guide, Video Review, Box A, 350 East 81 Street, New York, New York 10028.

—Mary Jessup, New York

On "America's Top Ten", June 25, Casey Kasem mentioned there have been only six acts who had their first two releases hit #1—and one of those was the Monkees with "Last Train to Clarksville" and "I'm A Believer". The photo of the Monkees from the cover of the 1976 Arista "Greatest Hits" LP was shown.

The cover of the June 11 ish of Billboard featured a small ad of video singles. Nesmith's "Rio"/"Cruisin'" video 45 was among those pictured.

Radio station WHB—AM 71 in Kansas City, Missouri, has twice had an "All-Time Top 300" countdown where listeners voted for their favorite songs. In the 1978 "All-Time Top 300", "Daydream Believer" was #296 and "I'm A Believer" was #75. In the 1980 countdown, "Daydream Believer" was #175 and "I'm A Believer" was #90.

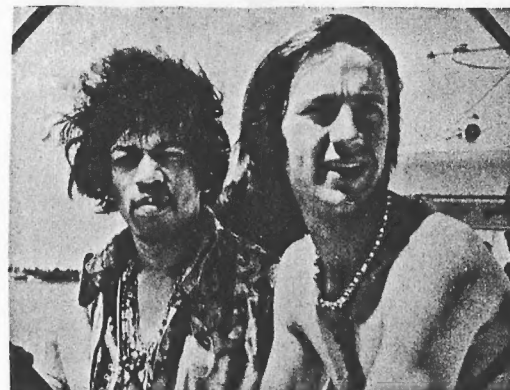
—Alice Ann Hasenbank, Kansas

On Thursday, July 14, there was a Monkees tribute feature on Bob Shannon's Hall of Fame, WCBS-FM, New York.

—John Crecco, New Jersey

In the last MBF, Virginia Marshall mentioned similarities between Micky's and David's

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JIMI & PETER.

lives. At one time I, too, had made a list. Both David and Micky had lost a parent (David's mother and Micky's dad) and their spouses' names from their two marriages all have ended in "A"—Linda, Anita, Sandra (a.k.a. Samantha), and Trina. In fact, all of David's children's names end in "A", Talia, Sarah (sounds "A" because of the silent "H"), and Jessica. —Jodi Hammrich, South Dakota (Editor's note: And now, both David and Micky have three children each, all daughters!!)

In June, Home Box Office aired a special called "When the Music's Over: Rock Greats Who Died Young". In the segment on Jimi Hendrix, they mentioned he was once the opening act for the Monkees. —Sherri Nicholson, N.J.

I went to a Neil Diamond concert in June, and in the tour book was a collage of his different hit songs—right in the middle was an old beat-up copy of "I'm A Believer"!

—Susan Smith, California

\*\*\*\*\*

STOP IN WHEN YOU'RE IN HARTFORD!

## CAPITOL RECORD SHOP

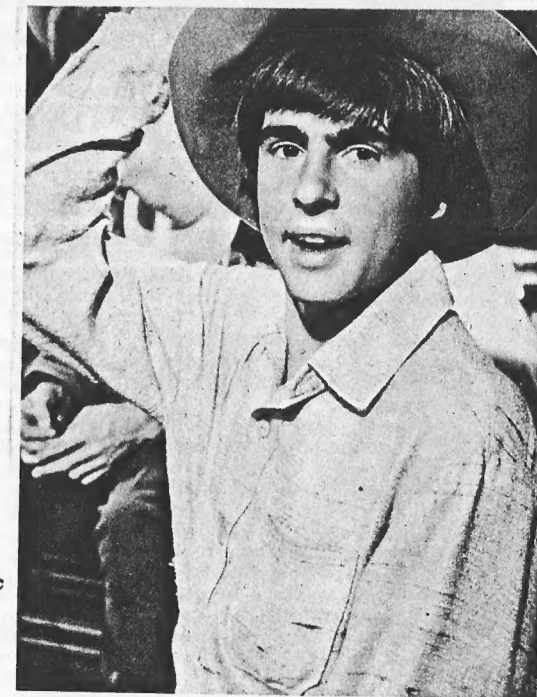
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## THE PETER TORK PROJECT



THE PETER TORK PROJECT, clockwise from left: JERRY RENINO, bass guitar and vocals; SCOTT AVITABILE, lead guitar; DEREK LORD, drums and vocals; PETER TORK, piano, rhythm guitar, and vocals.

Peter Tork is back on the road, and better than ever! Early this summer Peter surfaced on the club scene throughout the Northeast as part of a new band called The Peter Tork Project. Don't get the idea that this is "just another" Monkees revival act—The Project is a viable musical entity, playing energetic and driving music (as Peter says, "kick-ass rock'n'roll"), and each member of the band bears equal weight musically and artistically.

Peter met up with Jerry Renino and Derek Lord in January of 1983 in New York City. Jerry and Derek had played together previously and their musical style, knowledge, and experience turned out to be just what Peter had been seeking. Also, their singing voices blended perfectly with Peter's to form excellent vocal harmonies. It wasn't until April, however, that Peter located just the right lead guitarist to complete the picture. He was introduced to Scott Avitabile (who, in fact, hails from the Hartford area) by Paul Ill, former bass player with the New Monks, and Scott became the finishing touch to The Project.

Peter calls the members of The Project (all 23 to 24 years old) "highly talented", and he says he could easily "praise them individually for days". All are, like Peter, classically trained on several instruments since early childhood, and they play together in tight, well-structured arrangements.

They began playing out at the end of May with some unpublicized dates in Greenwich Village, just to give themselves the confidence of playing together in public and to gauge the audience response to their line-up of songs. Meanwhile, Peter was still fulfilling his obligations to some solo gigs previously booked. The first major booking for the band was at Great Gildersleeves in New York City, June 10th, but the tour didn't really kick off until July 6 at the Ripley Music Hall, a major concert showcase in Philadelphia, where I first saw them. The Ripley show was the only one on the tour advertised as "a Monkees evening"—the club showed one reel of "Head" as an opening act.

That show drew over 300 fans, the largest audience up to that point.

After Ripley's, the tour rocketed off in full force—Blondie's in Atlantic City, July 7; The Rockaway in Rockaway Beach, N.Y., July 8; Bunnatty's in Boston, July 14; Jumbo's in Somerville, Mass., July 15; The Channel on Cape Cod, July 16; City Gardens, Trenton, N.J., July 22; The Living Room, Providence, R.I., July 23; Hunt's in Burlington, Vt., July 25; The Alamo, Namnet, N.Y., July 29; The Nine-Thirty Club, Washington, D.C., July 30; Matty's Place in Levittown, Pa., August 4; and Trax, a showcase club in New York City on August 6. (Upcoming dates, confirmed at press time, are The S.R.O. Club, Winston-Salem, N.C., August 11; The Pier, Raleigh, N.C., August 12; Peabody's Downunder, Cleveland, Ohio, August 22; and The Red Creek Inn, Rochester, N.Y., August 25.) Manager Carol Gore expects the tour to extend through early September, after which The Project would like to take to the recording studio for a few months to produce an album!

The Peter Tork Project does a show that lasts a little over an hour and consists of approximately 15 songs, six of which are Monkees tunes and which the band does "better than the first time", according to Carol. (I'll vouch for that!) The show opens with "Last Train to Clarksville" and "Pleasant Valley Sunday" and continues with "Milkshake", a song Peter has done in his solo sets of the past year, which lends itself very well to Derek and Jerry's vocal harmonies. "Milkshake" was written by a friend of Peter's, Martin Briley, who currently has a hit record and video on the charts with "(You Ain't Worth) The Salt In My Tears". The Project also performs "Good Looker", another song familiar to those who have seen Peter in recent years, which he says was written by Riley Wildflower, a member of Peter's post-Monkees quartet "Release". Next are two more Monkees tunes, "Your Auntie Grizelda" and "Daydream Believer", the latter featuring a soaring guitar solo by Scott that brings tears to the eyes. Three of Peter's original compositions are included, the familiar "Tender Is" and the newer "More Rock'n'Roll" and "Wich Momma" (the spelling of "wich" is intended to "confuse friend and foe alike"), and then the spotlight shifts to the other members of The Project—Derek sings his own composition, the beautiful and sad "Vagabond John", and Jerry sings his upbeat hard-rocking original, "Nothing Today". Later the rhythm section is spotlighted again as Derek and Jerry launch into a heavy, driving improvised bass and drum solo that brings down the house! The Project also offers tight covers of two 50's rockers: "Don't Eat Gruel" as Peter calls it (translation: "Don't Be Cruel"), and "Lucille". Their finale is a "nasty" version of "Steppin' Stone" and the mandatory encore is a very rock'n'roll rendition of "I'm A Believer". (The Monkees' hit version of the song seems rather innocuous by comparison!)

Onstage Peter cracks his usual repertoire of jokes about the "mop-top-flop-top four" from his past and jumps around with incredible energy. He looks healthy and happy and really seems to enjoy playing with this group of musicians. Jerry, Derek, and Scott share his energy and his sense of humor; one reporter described them as playing "court jesters" to Peter's "clown prince". In fact, the personal and professional rapport that exists among the foursome comes through on stage so strongly that it just may knock you off your feet the first time you experience them in concert!

All in all, Peter seems to have linked himself to a band with a future. The Peter Tork Project is a "must-see" for your summer concert-going schedule. Keep your eye on these pages for updates on their plans for upcoming tours and recording!

You can write to The Peter Tork Project c/o Carol Gore, 469 W. 57th Street, New York, New York 10019.

by Maggie McManus





# MONKEES

## MARKETPLACE!

THIS IS WHERE TO LOOK IF YOU HAVE NO \$\$ AT THE CONVENTION BUT WANT TO ORDER BY MAIL, OR IF YOU COULDN'T MAKE IT TO THE SHOW BUT DON'T WANT TO MISS OUT ON SOME OF THE GOODIES!

## THE FIFTH ANNUAL



(FRONT OF T-SHIRT)

Graphics by Charles F. Rosenay III



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397 Edgewood Avenue, New Haven, Connecticut 06511 Telephone: (203)865-8131

## Search-A-Clue by Sandy Backof

Here is what I hope will be a pretty good challenge for you. I call it "Search A Clue", and it is actually three puzzles in one! The first puzzle is something like a crossword puzzle, in that you must know the answers to the clues below. After you figure out that, which I'm sure isn't too difficult for many of you, you are then to find the answers to the word search puzzle below. The final puzzle is to then take all the letters which are not used in any way and, reading them from left to right, separate them in the proper places and read the message which I have written there. Good luck. Oh, yes, all clues do deal with our favorite group—the MONKEES!!!

T H I S I S A N O P E D A V I D  
H E A D Q U A R T E R S N L A E  
Y D D A D D N A Y M M O M Y T L  
T V E R T O S I M P S L D K Y A  
S T A A T E T F H A P R T C I S  
A M G N L A D R E T E P T I O T  
G H A V E E H E H A C A D M T T  
N H E O J S P E M E T P D O R R  
O T T O R K S B U N A I O T Y A  
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D M A N L S O L I K E E T T O T  
H E A A N K T H E G R O K S U P  
T H H H E M S H T I M S E N E L  
V T E C S A N D S E N D T H O E  
M M Y L O V E S A N D Y Y R A M

## Clues

1. The name of the car.
2. The first name of the person associated with "Elephant Parts".
3. The first name of the person who sang a song about Sleepy Jean.
4. The first name of the person who appeared at Rockages 2 years ago.
5. The first name of the person who starred in *Cirous Boy*.
6. All four last names.
7. The name of their movie.
8. The name of the opening song of that movie.
9. Name of the song whistled in the bathroom during the movie.
10. Name of a store owned by one of them in New York. (Hint—also the name of one of the tracks on their 3rd album.)
11. I Wanna Be \_\_\_\_\_.
12. Name of the first national hit single.
13. Name of the third album.
14. Name of a magazine which was devoted just to this group, put out in affiliation with another teen mag.
15. Name of an album which featured only two of the group.
16. Name of a show in which one of the group appeared, the plot of which was to get this person to sing at the school prom.
17. The name of the girl (character name) in the first episode.
18. Name of the original recording label for the group.
19. Name of the song which contains the following line: "Do you think I'm too young to see or feel or hear?"
20. A popular girl's name which is used in at least two songs.
21. Name of the song mentioned in clue #3.
22. Name of our VERY FAVORITE GROUP. (If you get this one wrong, don't bother doing the rest of the puzzle!)

Monkee Buisness Fanzine  
2770 South Broad St.  
Trenton, New Jersey, 08610  
USA

July 5, 1983

Dear Fans:

What a thrill it was to hear about the up-comming convention. I'm afraid I won't be able to make it as my wife, Trina, is expecting a baby the very week of the convention! But I wish you and the event the very best of luck.

It is really incredible how faithfull you have all been throughout the years and I can't tell you how much I appreciate it.

The Monkees was certainly the greatest thing that ever happened to me. It made it possible to do the things I'm doing now and the Monkees wouldn't have been possible if it hadn't been for you.

I thank you sincerely.

Love  
Phil Soley

Greetings from **THE PETER TORK PROJECT**

Hello, Frands & Fens

Thanks for thinking of  
me (us)!

Hope to see you as  
you bridge the happy road of  
Destiny.

Still then —

love

Peter Tork

Desperately,  
longingly,  
longingly,  
Jenny

The Whup Butt  
Project

D-L-L

#

Coming to  
your town  
soon!

Love,  
Scott Cantor



Monkees Fans—The Silent Majority  
by Fred Velez

Welcome to the 5th Annual Monkees Convention. It's great to see many of you again, and I'm sure we're all going to have a terrific time. However, before we begin the festivities, I think it might be a good idea to reflect a little bit on what the Monkees mean to us as fans.

In this convention room, and among all of you who are reading this, we have a wide variety of Monkees fans. We have people here who were fans when the group first came on the scene in 1966. We have others who became fans when the show went into reruns in the early 70's, and we have still another group of fans who just recently got into the group, either through watching the reruns or listening to the records. As diverse as all these groups are, the reason you are all reading this is because of one thing—four guys called The Monkees. That's terrific, but I can't help wondering sometimes just how loyal some people are who call themselves fans!

You see, I've been to conventions based around other rock groups and TV shows. I've been to Beatles conventions and Star Trek conventions, and these events made some very important accomplishments above and beyond just gathering a group of fans together. Because of the huge crowds and media attention of the Star Trek Conventions, two Star Trek movies have been produced, with more still in the works. The Beatles conventions have generated enough interest in the group to pave the way for numerous record and book releases on the Beatles, 13 years after the group broke up!

In the case of the Monkees, however, all we've seen so far (not counting Japan and Australia) are two record releases of mediocre proportions. Despite the excellent quality and quantity of the record and book releases of the Monkees in Japan, the United States hasn't even come close to the standard of the Japanese releases, with the possible exception of the picture discs. As Monkees fans, we deserve better, and the Monkees themselves definitely deserve to be better represented than they have been.

Wouldn't you like to see better Monkees record releases? Wouldn't you like to be able to read books about the group? Wouldn't you rather be able to watch the TV show on a more regular and extensive basis? Or better yet, see the series, "Head", and "33 1/3" released officially on video? Can you imagine going into a video store and actually buying a legal and good quality copy of "Head"? This can all happen, and soon, but only if we pool our resources as fans. There is more strength in numbers.

If we can convince the corporations that control all the materials on the Monkees that there is sufficient interest in the group, we can convince them that it would be worth their while to release the kind of Monkee product we want to see that best represents the group. The best way this can be done is for all Monkees fans to get organized. We should all start writing to Columbia Pictures and Arista Records (who own the Monkees' films and recordings) to get some action. Well-organized and supervised petitions will also bring results.

It's also a good idea to write to all the major publishing houses about the possibility of publishing books on the Monkees. Right now Davy Jones is negotiating to have his autobiography published. If that happens, it will be the first Monkee book to hit the market. More than one literary project on the Monkees has been abandoned, as book publishers feel there isn't enough interest in the Monkees to justify a book. (They said the same thing about the Beatles ten years ago! Today you can't even keep track of all the Beatles books being published!) As Monkees fans, we should show Davy our support, while showing publishers that a larger interest in the Monkees exists than they think! We should demonstrate to all these organizations that any project that best represents the Monkees will get the full and strong support of the fans. It's time we stopped being a "silent majority"!

If you belong to a fan club, then get involved. Get organized. Start a campaign. Write letters. Send petitions to Columbia Pictures and Arista Records. Write to publishing houses. Make phone calls. Show them that Monkees fans are mad as hell and not going to take it anymore! After all, when these companies ignore the Monkees, they ignore us, the fans and consumers!

Let's show them that Monkees fans are just as vocal as Beatles and Star Trek fans.

The Monkees shouldn't be just a pleasant 60's memory. Let's show everyone that the Monkees are equally vital in the 80's. The Monkees had something to say in the 60's—as fans, let's all have something to say now!!

(Fred Velez has served as master of ceremonies at the last four Monkees conventions and is the author of several published articles and discographies on the Monkees. He has also appeared recently on "The Uncle Floyd Show", now back in production after a brief hiatus. Watch for Fred on future segments of "Floyd", and express your support of the Monkees by getting involved in the campaigns he describes above. Write to Fred Velez, 9-19 F.D.R. Drive, #3B, New York, New York 10009.)



**YOUR SUPPORT IS URGENTLY NEEDED!**

As most of you know, the Monkees' TV show has been in syndication in many areas of the country since the mid-1970's, providing many hours of enjoyment to those fans lucky enough to live in the viewing areas of stations that carry the show. However, not all Monkees fans have been that lucky.

Recently, an opportunity has arisen for the series to be returned to a major network for Saturday morning reruns! Obviously, such a move would benefit all of us, enabling all Monkeemaniacs to see the episodes once more, garnering new fans for the Monkees, and possibly setting off another wave of Monkeemania like the one in Japan!

Before the proposal can be taken to the networks, sufficient interest must be shown to assure those in charge that the series will have a sizable audience, and this is where you come in! Please write a letter, get your friends to write, fill up petitions (there are plenty available to sign here at the convention or to take with you to have your friends fill up), just do what you can to express your desire to see "The Monkees" in a network Saturday morning time slot.

This is a bona fide opportunity for all of us—not just a shot in the dark, so please help! Please forward all letters, petitions, correspondence to me and I will direct it into the proper channels. Of course a personal letter is always most effective, but if you really can't manage that you can use the coupon below.

Since we began this campaign in the June issue, we've received 44 letters for the networks, 22 coupons like the one below, and close to 200 petition signatures! Your support to-date is greatly appreciated—but we also need the support of those of you who have not yet written or of those who are hearing about this campaign for the first time at the convention. We can really accomplish something here, and your immediate attention will enable us to receive a quick response from the networks!

Send your support to: Maggie McManus, 2770 S. Broad St., Trenton, N.J. 08610.

8-83

Dear Sirs:

I would love to see "The Monkees" TV series as part of the regular Saturday morning program schedule on your network! Please do all you can to see that the show is returned to TV.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



# The Monkees In Concert 1969

by Barbara Percy

As a "first generation" Monkees fan, I could probably write a book on what it was like growing up a Monkees fan back in the 60's, but I've been asked to write only a chapter from that book. I was fortunate enough to experience seeing the Monkees in concert in the 60's, and Maggie has asked me to share that experience with those of you who'd be interested in reading about it. Many of you may well know the feeling, the magic, the excitement a Monkees concert generated. For those of you who don't, I wish you had. There was nothing like it in the world, every Monkees fan's dream! For me it was a long time coming, but good things come to those who wait—believe it!

By the time I got my dream come true, the series had been cancelled and Peter had left the group. But all in all I'd say 1969 was still a pretty good year for the Monkees. The show was running in syndication on Saturday mornings, the Kool-Aid ads were running as well, and they were still recording and releasing records. '69 also saw the release of the movie "Head" (the Monkees' first and only feature length film), the airing of their first and only television special "33 1/3 Revolutions Per Monkee", the birth of Micky's baby daughter Ami Bluebell Dolenz, and later the announcement of Davy's till-then secret marriage to Linda Haines and the revelation that they had a baby daughter, Talia.

And 1969 also brought one final concert tour, my last chance to see the Monkees in concert at all. I couldn't believe my eyes when I opened the paper to the movie section one day in April expecting to find "Head" and instead finding a picture of the Monkees with the words "The Monkees Are Coming" below! I was shocked and thrilled and everything all at once!! I called and reserved my seats the very next day, before even checking with mom. Of course I ordered the most expensive tickets for my two younger sisters, my friend, and myself—nothing but the best for us, hey! And we got excellent seats, no first row but close enough. We had ninth row center arena seats, fantastic, a real good view!!!

Time seemed to have stood still from April to June 20th that year. We were so excited, so looking forward to seeing the Monkees in person. We thought June would never come, but it did finally. A week before our concert was to take place, a local radio station called the Monkees and got an interview with Micky and Mike. They kept playing it back all week long. The excitement was mounting. We were so excited mom couldn't stand it! And finally school was out and it was June 20th.

We were up at dawn playing Monkees records and counting the minutes. And finally (!) mom dropped us off two hours early cuz she couldn't take it anymore. The concert was held in the coliseum on the grounds of the Eastern States Exposition in my then hometown of West Springfield, Massachusetts. It was June 20, 1969, a hot summer day with thunder showers that night. The concert began at 8:30 p.m. The Monkees' back-up band played first—I believe they were called Sam & The Goodtimes—although we gave them kind of a bad time actually. The roughly 6000 Monkees fans in attendance hardly needed a warm-up first. The attention span lasted about one song before the fans began chanting "We want the Monkees" over and over again, a little louder each time. But we still had to sit through about 45 minutes of the warm-up band, which was sheer agony for thousands of already overly excited Monkees fans. Sorry fellas! The Monkees were a tough act to precede, virtually impossible, and sometimes the Monkees even saw to it themselves.

The Monkees must have been as anxious as the fans were, and possibly as bored, because they started making cameo appearances in the hall just long enough to be seen



and cause quite a commotion. One scream would bring thousands of fans running for the exits. It got to be a bit out of hand, too. They made three or four appearances in the hall and Micky's was always the first name you heard cried out. But each time after the first they had to keep turning on all the house lights for safety reasons and also to aid the police and volunteer parents to round up the fans and usher them back to their seats. It was utter chaos and it took time to restore order each time, so it all soon ceased. Meanwhile the band continued playing in spite of the fact that half the audience kept running out on them. It was kind of a hazard actually and that was always a concern, but I thought it was kind of fun. I don't think anybody really got hurt, though a lot of girls fainted. That was a big problem all night.

The Monkees did not stop at hallway game playing. After the hall became off-limits to the Monkees, well, nobody said anything about the backdrop on the stage. One by one they began to play around there, peeking out from behind the curtain, waving, Micky making faces—it generated a lot of excitement and screaming and a lot of fun! That's what Monkees concerts were all about, fun and games. And I think there was music, too?! Well, we were all so busy having the time of our lives that we forgot to notice that part. Sorry, guys! It was difficult to hear above all that beautiful noise as well. But I made up for it seven years later when I saw Dolenz, Jones, Boyce & Hart at Peabody, Mass. They did this Monkees revival type show at the Golden Banana, which seemed an appropriate place. And they were really terrific, we had such a great time! Well worth the ride across the state, but then I never had any doubts there, but it was so different from a Monkees concert of yesterday, so quiet! So small, but still real nice. And this time the fans who were now older sat quietly listening very intently to the music, even singing along. It was great! I really enjoyed getting to experience it both ways. Both were equally fun—in '69 you ran crazy, screamed, yelled, and carried on, but in '76 you sat quietly and heard the music. It evens out. And it brought back a lot of memories. Put, getting back to that Monkees concert, musicwise I remember very little, but I think it's safe to assume that they did do a lot of Monkees stuff?? (I know DJBH did, I remember more of that.)

OK, well, after our sneak preview of fun and games came THE MONKEES!! That moment we waited over two months for—two months of anticipation causes quite an explosion, about 6000 strong at once, it was pretty incredible!!! The Monkees took to the stage and something so magical happened, so beautiful, so noisy! You could just feel the love. Never have I felt so much love in one room at one given moment. It was beautiful, and I still remember the feeling. It seemed to go on for minutes and probably did. But even I was so gonzo, on a planet where there was no time, no minutes, no seconds, that I don't even remember going from sitting to standing on top of my folding chair—I think I flew!!

The fans went wild, screaming, waving, crying, throwing flowers and whatever else was available, jumping, and yelling, and there were those who fainted and missed everything. I'm glad I'm not a fainter! The Monkees stood up there in their red velvet suits with the ruffled shirts, looking real sharp and quite pleased by the welcome. They were all smiling and waving back to the crowd. Then they attempted to stop all the noise,



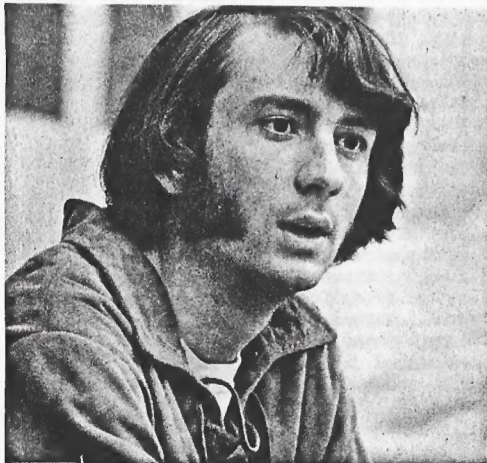


something about wanting to get this show on the road. They said they couldn't start until everyone calmed down, so we thought we could keep them standing there for about a week. On and on the noise went. Davy tried so hard, but his approach was obviously all wrong. He just kind of begged us nicely several times, so sweet and soft-spoken, while Micky stood off to one side laughing at his inability to restore order. In fact, Micky even gave us a little more encouragement. Davy would motion hands down; Micky would motion hands up when Davy wasn't looking at him. Davy looked at Micky, Micky shrugged his shoulders, and they both broke up!

Finally, Micky gave this look that implied, "Step aside, Mr. Jones, I'll show you how it's done." Micky then stepped over to the side of his microphone, obviously up to something. With Micky you learned to expect the unexpected, but you could never be sure just what to expect. Micky was always one up, or two, or three. What he did sent shock waves through parts of Canada. I will never forget Micky's first words to us—how could I? The noise went on and on until Micky, head down and hands behind his back, screamed into the microphone, "SHUT UP AND SIT DOWN!!!"

A hush fell over the coliseum, it was incredible! The fans didn't know what had hit them, myself included. Everybody began sinking slowly into their seats, like "Yes, sir, right away, sir!" Davy was practically rolling on the floor, it was funny once the initial shock wore off. And Micky raised his head and stood there looking ever so pleased with himself, grinning from ear to ear. And for one brief and shining moment there was silence. Long enough for Davy to step in and get things started anyway. Once they did get the show on the road the beautiful noise returned. And Micky made no further attempts to stop it. And Micky's word was law, boy, he had incredible power and control and he knew when to use it and when not to.

We played this game, rush-the-stage. It was great! The fans would gather in the aisles in the arena and make this mad dash for the stage. A lot of the fans made it up front but never to the stage. It was fun trying, actually, and it just got so Micky would be playing, too. He became our leader. You didn't make a move without checking with Micky first. The fans would gather and he would signal us, when to slowly creep forward, when to make a run for it, which side would go first. It was all up to Micky and thus it was all very organized and safe. And a lot of fun! Micky rather enjoyed it, too, he'd get everybody running and he'd stand there watching all the action—the kids running crazy in front of the stage and the police getting a run for their money—and he would laugh. That was the best part, boy, just trying to get up there, and all night long they attempted. One girl did make it, only one, and Davy came over, knelt down, and kissed her, practically incited a riot at that point.



What else can I tell you about that night? After 14 years it's difficult to remember every last detail. I know there was music and comedy, lots of laughter and smiling faces. That's what it was all about. Our concert was different from those of early days, different but still the same. This time out they had the back-up band which enabled them to stand front and center all night long, clearly more visible, which was great, especially for a Dolenz fan (which I was and still am!) I loved having Micky so visible—it's hard to see through cymbals. There was also Monkees video playing up on a huge screen. Talk about your tough decisions! You didn't know which to watch, you were afraid you'd miss something if you took your eyes off of the live Monkees in front of you. So I really didn't

get to see the whole thing—if anyone out there has that video I'd love to see it?!

There were the usual short jokes, pick on poor Davy. (I think you're tall, Davy, only because you're taller than I am!) Micky and Mike would do stuff to Davy like lower his microphone for him, all the way to the ground. Thanks, guys! There was a bit with a handkerchief, where Micky ran over and started crying on Davy's shoulder. Then he went to the edge of the stage and wrung it out, and the fans ran up to catch that holy water!

There was the audience participation song, that song I do remember, "Daydream Believer". Davy divided the audience into three sections, each section assigned to one Monkee. Well, you can't please everybody. "This side of the room, you follow Micky," and you'd hear all the Jones and Nesmith fans moaning, "Ah, gee, do we have to? Can't we all change seats or something?" Everybody was not where they wanted to be. I was a little put out because I was in Davy's section. Nothing personal, Davy, I just wanted to be in Micky's section, cuz he was my favorite Monkee and all. So I just defected, shh! But it was fun, each Monkee did something different and the fans followed.

You may have noticed that I haven't mentioned Mike very much. That's because Mike was very quiet all night. He stood off to one side wearing dark glasses and concentrating on his guitar, which he played throughout the concert. Mike was keeping very much in character, his character, that of a serious musician, which would later be proven many times over.

Well, there you have it. The concert ended as soon as it began, it seemed. One minute the Monkees were out there and we were having the time of our lives. The next they were gone, it was over, a harsh reality! The lights came on and the fans went home, though many remained for a bit standing in front of the stage, just staring, crying. It became suddenly so sad. They took home with them a memory that would linger for years and, if they were lucky, a flower that had graced the stage the Monkees stood on. My sister caught the eye of a policeman. She was all of eight years old and she was crying, and the policeman came over, bent down, and handed her a flower and talked to her, trying to make her smile and laugh. Then he handed each of us a flower and sent us on our way. My sisters took their flowers and replanted them in our grandmother's rock garden and called them their Monkees flowers.

I would now like to take this opportunity to thank the Monkees for that beautiful memory and all the other they have given me—all those years of laughter and happiness! The Monkees will always be special and their memory will be kept alive generation after generation by people like yourselves and because of people like yourselves. I think that's really terrific—shows your good taste!!



MONKEES & FRIEND, 1969

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HAPPY BIRTHDAY to Charlotte Janelle Dolenz (Aug. 8, 1981), Jessica Lillian Jones (Sept. 4, 1981), Tommy Boyce (Sept. 29, 1939), and Talia Elizabeth Jones (Oct. 2, 1968).

HAPPY ANNIVERSARY to the Monkees on the 17th anniversary of the network debut of their television series, Sept. 12, 1966, on NBC.



Ads

**FINALLY—VIDEOS FOR SALE!** "Micky Dolenz Live in Concert" and "Peter Tork Live in Concert". Both 1-hour concerts from Japan. VHS \$50.00 each, Beta \$60.00 each, Umatic (3/4") \$75.00 each. Fantastic quality. Send check or money order to: Liverpool Productions, 397 Edgewood Avenue, New Haven, Ct. 06511 U.S.A. Outside U.S. add \$5.00 (U.S. funds or international money order only). Trade for Beatles considered.

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**MONKEES MARAUDERS UNITED** newsletter back issues for sale. Set of 13 for \$10. Insurance 45¢ extra. S.A.S.E. for more information. Relive the Monkees with us! Monkee Marauders United, 5497 Tesoro Court, San Jose, California 95124.

**WANTED:** "Monkees Present" and "Changes". Will pay top dollar for these albums in good condition. Also any Monkees videotape of TV episodes or concerts. Send offer to Doug Antreassian, 99 Westville Avenue, Caldwell, N.J. 07006.

**For Sale:** Monkees, Mike Nesmith, and David Jones albums. For list send a SASE to Linda Arutt, 409 Pepperidge Road, Hewlett, New York 11557.

Dear Davy, Peter, Micky, and Mike,  
I Love You, I Love You,  
I Love You, I Love You . . .  
forever and always  
Donna  
portland, oregon

**Wanted:** the Monkees' LP "Changes" at a reasonable price. Midge Hasenbank, 8019 Freeman, Kansas City, Kansas 66112.

**Want desperately!!!** Photo—color or black & white—of Micky at 1968 Monterey Pop Festival dressed in Chickasaw chief's clothes!! Must be in mint condition!!! If you have this or know where I can find it, send a stamp with your letter to: Ms. Virginia M. Marshall, 6811 N.E. 124th Avenue #55, Vancouver, Washington 98662. I will get back to you!! Thank you for your help!!

The Monkees Relived Committee presents our 3rd Midwest Monkee Convention! The date is August 13-14, 1983, at the Hotel Continental (on Chicago's Magnificent Mile). Henry Diltz, the concert photographer for the Monkees, will be on hand to show you his never-before-seen candid slides of the Monkees! He will also answer your questions. We will have many dealers (some selling Japanese items), rare videos, contests, plus many surprises. Also...a phone call from a Monkee! For more information send a business-sized SASE to: Monkees Relived Committee, 3240 W. Victoria, Chicago, Ill. 60659. Also non-attending packets and raffle tickets available by mail. Please send a request to us in a SASE. We will be showing the movie "Head" on film at the convention.

21.

**Wanted:** more members for MONKEE BUSINESS! Four large and informative issues each year! Still only \$4.50 per year, U.S. & Canada. For subscriptions or more information, write: Monkee Business Fanzine, Maggie McManus, 2770 South Broad Street, Trenton, N.J. 08610.

**Wanted:** anyone who owns a videotape machine and has the Monkees series on TV in their area. I would like VHS videotapes made. Will provide tapes and postage. Jill Davis, 1825 Union Avenue, Ashtabula, Ohio 44004.

The Monkees "Head" (uncut) and "33 1/3 Revolutions Per Monkee" on VHS/Beta 2. Write to: Videosyncracies, P.O. Box 618, Freetown, Mass. 02717.

I am looking for any Monkees items and would also love to hear from other fans. Write to Lisa Manekofsky, 58 Tupelo Hill Drive, Cranston, R.I. 02920.

**The Monkees/Boyce & Hart Photo Fan Club**—send SASE for more info, sample copies available. Jodi Hamrich, 506 8th Street N.E. #4, Watertown, South Dakota 57201.

**The Monkeemania Club**—write c/o Chrissy Mamatas, 734 Brunot Street, Verona, Pa. 15147.

Do you collect Monkees video? If so, then get on our video exchange mailing list! We are compiling a roster of Monkees fans willing to trade video and looking for video on the Monkees and Boyce & Hart. Even if you have nothing to trade, it may be to your advantage to be on the list, as we occasionally hear of a new tape being made available for sale that you may be interested in! Send your name, address, and type of VCR (Beta or VHS) to Monkee Business Fanzine, Maggie McManus, 2770 S. Broad St., Trenton, NJ 08610.

**STARTING NOW...FOR A LIMITED TIME AND ONLY AVAILABLE HERE...TWO RARE MONKEES SINGLES ARE AVAILABLE!!** The Monkees Relived Committee are **EXCLUSIVE DISTRIBUTORS** of:

White Christmas/Christmas Is My Time of Year—this Christmas single reunited Davy, Micky, and Peter in 1976. It is a rare single and on the original label.

and  
Steam Engine/Rainbows—this single has never been available. "Steam Engine" has only been released on bootleg records and sounds muffled because they used a third or fourth generation copy. This single used the original recording, featuring Chip Douglas (the producer of "Headquarters") and Jerry Yester singing background vocals to Micky's lead. "Rainbows" is a song that was only just recorded in 1982 in Hawaii, when Davy was there on a visit.

**THESE TWO EXCLUSIVE SINGLES ARE ONLY AVAILABLE HERE AND ONLY FOR A LIMITED TIME...FOR MORE INFO...SEND A BUSINESS-SIZED SASE TO:** Ms. Leslie Goldberg, Chrm., Monkees Relived Committee, 3240 West Victoria, Chicago, Illinois 60659 U.S.A.

**FOR SALE:** Beatles! "What Is Life" w/p/s, Ringo & Wings promo singles, "Hard Day's Night" items, books, photos, more. Monkees! "Instant Replay", books, gum cards, singles w/p/s, etc. Also, Elvis Christmas album & singles. Send SASE to Tammy Clack, 5145 Potomac Street, N. Charleston, South Carolina 29406.

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Pen Pals

Rich Valentine, 17  
P. O. Box 305  
Sackets Harbor, N.Y. 13685  
Fave: Micky Dolenz

George K. Smith, 26  
80 Elm Avenue  
Hackensack, N.J. 07601  
Fave: Micky Dolenz

Tanya Denise Jernigan, 13  
1810 Kilkenny Lane  
Alexandria, La. 71301  
Fave: Davy Jones

Kelli Eckhard, 15  
103 Valley Drive  
Portage, Indiana 46368  
Fave: Peter Tork



## Readers Ask . . .

Q. Was "The Prison" ever made into a stage production? I was looking through the Rolling Stone Record Guide under Michael Nesmith, and they mentioned "The Prison" was made into a stage production.—Mary L. Jessup, New York.

A. Michael's first multi-media project, a book-with-record called "The Prison" was a stage presentation with a San Francisco dance troupe acting it out while Michael played and sang it during 1976. The ballet was reportedly broadcast on KCBS-TV at that time—does anyone know if a videotape exists?

Q. Last year in the convention issue, you listed the Monkees' wives and children. Could you do the same with their parents and brothers and sisters?—Lisa Manekofsky, Rhosé Island.

A. Micky was born to George and Janelle Dolenz, both actors. In fact, his father appeared in over 40 Hollywood films before his death in 1963. Micky's mom remarried to Dr. Robert Leroy Scott, a minister. Micky has three younger sisters, Gemma (known as "Coco"), Debbie, and Gina.

David's parents were Harry and Doris Jones. Doris passed away when David was 15, after a long illness, and his father, a railway worker, died in 1968. David has three older sisters, Beryl, Hazel, and Lynda.

Michael was born to Warren and Bette Nesmith. His parents split when he was very young, and his mom (whom you may know as the inventor of Liquid Paper) remarried to Robert Graham. Michael is an only child.

Peter is the son of John and Virginia Thorkelson. His dad was a college English professor, and Peter originally set out to follow in his footsteps before he ended up on the music scene. Peter has two younger brothers, Chris and Nick, and a younger sister, Ann.



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COLLECTORS' SESSIONS: Ed Reilly  
Fred Velez  
VIDEO HOOK-UP: Bill Last  
STAFF PHOTOGRAPHER: Scott Orshan

TENTATIVE WEEKEND SCHEDULE OF EVENTS (subject to change):

## FRIDAY, AUGUST 5

6:00-7:00 p.m. Davy Jones Live Concert video, Japan 1981  
7:00-8:00 p.m. Micky Dolenz Live Concert video, Japan 1982  
8:00-9:00 p.m. Peter Tork & The New Monks Live Concert video, Japan 1981  
9:00-10:30 p.m. Pool Party for Monkees fans, hotel swimming pool, fifth floor  
10:30-??? Special surprise pop concert in hotel ballroom!

## SATURDAY, AUGUST 6

11:00-11:45 Dealers' room open  
11:45-noon Opening remarks  
noon-12:30 "Monkees On Tour"  
12:30-1:00 "The Christmas Show"  
1:00-1:30 "Monkees On the Line"  
1:30-2:30 Collectors' session  
2:30-3:30 MONKEEMANIA in concert  
3:30-4:00 "The Success Story"  
4:00-5:00 Special Guest BILL CHADWICK  
5:00-5:30 "Monkees Blow Their Minds"  
5:30-6:00 JOHN SHERIDAN in concert  
6:00-6:30 "Dolenz Jones Boyce & Hart"  
6:30-7:30 "33 1/3 Revolutions Per Monkee"  
7:30-9:00 "HEAD"

## SUNDAY, AUGUST 7

11:00-11:45 Dealers' room open  
11:45-noon Opening remarks  
noon-1:00 "Elephant Parts"  
1:00-1:30 "Monkees at the Movies"  
1:30-2:00 Soundalike/lookalike contest  
2:00-3:00 MONKEEMANIA in concert  
3:00-3:30 "Monkees Race Again"  
3:30-4:30 Special Guest BILL CHADWICK  
4:30-5:00 "The Spy Who Came in From the Cool"  
5:00-5:30 JOHN SHERIDAN in concert  
5:30-6:00 "Dolenz Jones Boyce & Hart"  
Auction  
6:00-7:00 "33 1/3 Revolutions Per Monkee"  
7:00-8:30 "HEAD"

Be sure to visit our continuous video show, all day Saturday & Sunday in the dealers' room.  
Please support our exhibitors and advertisers. "Elephant Parts" courtesy of Pacific Arts.

Don't miss Sunday night's post-convention festivities—MONKEEMANIA in concert at the  
Russian Lady, around the corner from the hotel, with special guests THE EXCERPTS!